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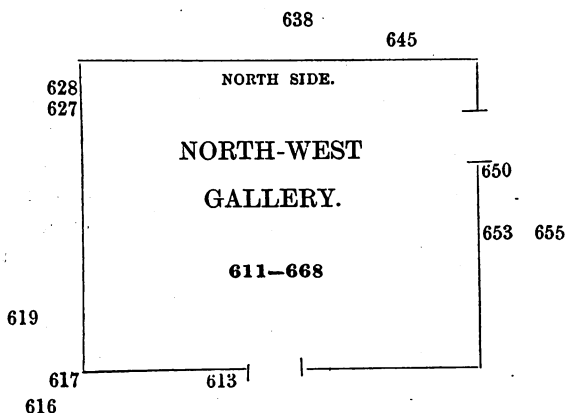
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No. 613.

10 x 18.

No. 613. *A Misty Afternoon in Venice.*—SAMUEL COLMAN, N. A.

An exquisitely artistic picture, in which the City of the Sea, half hidden by a dreamy haze—in keeping with the poetic sentiment associated with the place—is as much more beautiful than it is in the glare of sunlight, as the legends and poems which make up its ideal history are more beautiful than the facts of its real history. The gondolas and boats with bright sails in the foreground give the scene some realistic elements that contrast well with the strong sentiment of the ideal suggested by the mist-enveloped distance.

No. 617, *Morning on the River Banks*, by KRUSEMAN VAN ELTEN, A.N.A., shows a fresh, bright effect of early dawn. The sun has not yet risen above the hill-tops, but the sky is lighting up, and from it the landscape. The expression of day-break is excellently rendered.



No. 617. *Morning on the River Banks.* 36 x 42.



No. 619. \* 18 x 36.

No. 619. *The Angel at the Sepulchre.*—A. FREDERICKS, A.N.A.—“The Angel of the Lord descended from heaven, and came and rolled back the stone from the door, and sat upon it. His countenance was like lightning and his raiment as white as snow.”—*Matthew*, xxviii.: 2, 3.

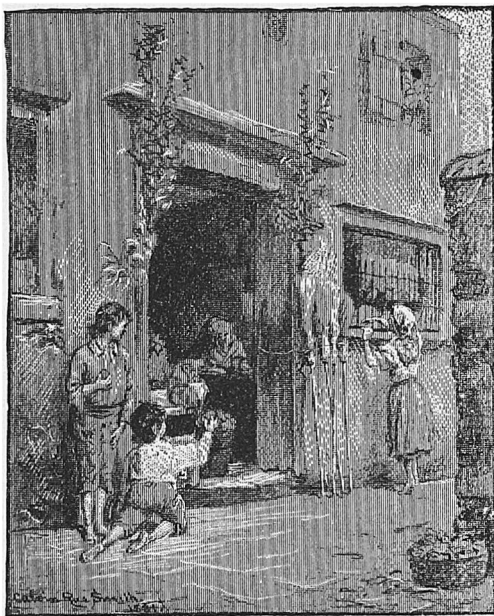


No. 616. † 36 x 54.

No. 616. *Hester Prynne (The Scarlet Letter)*.—F. H. TOMPKINS.

"The unhappy culprit sustained herself as best a woman might, under the heavy weight of a thousand unrelenting eyes, all fastened upon her, and concentrated upon her bosom. \* \* \* Under the leaden infliction which it was her doom to endure, she felt, at moments, as if she must needs shriek out with the full power of her lungs, and cast herself from the scaffold down upon the ground, or else go mad at once."

—HAWTHORNE: *Scarlet Letter*



No. 627.

29 x 36.

No. 627. *The Little Marauders*.—CALVIN RAE SMITH.

An old shop in Venice, near St. Mark's Place. The old woman in charge has fallen asleep in her chair behind the counter, and the little street children, seeing their opportunity, are making a raid upon her stock.

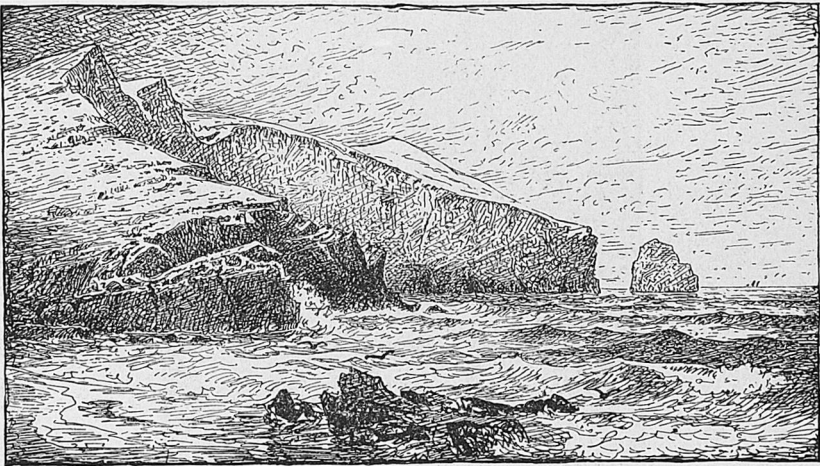


No. 628.

30 x 40.

No. 628. *Gleams of Sunshine*.—R. M. SHURTLEFF.

A scene in the Adirondacks. The sun is behind the observer, and glints the tree trunks from foreground to distance. A difficult subject, which Mr. SHURTLEFF has managed admirably.

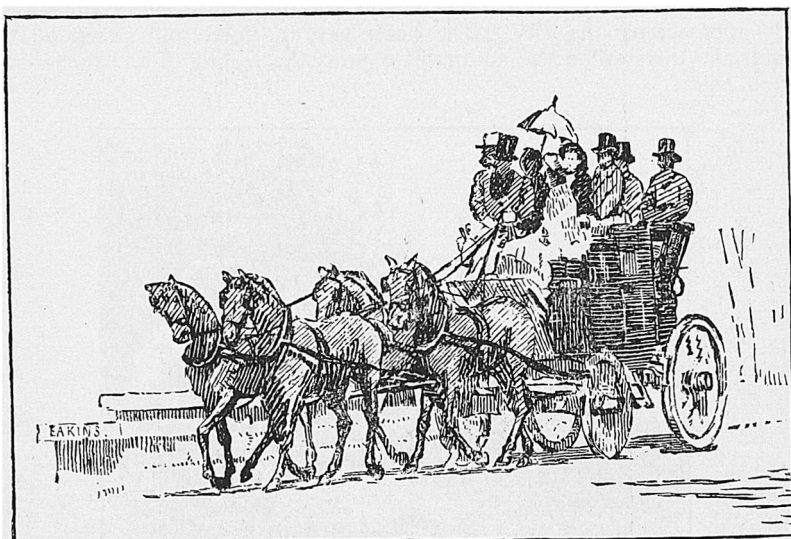


No. 638.

34 x 60.

No. 638. *Trebarwith Strand, Cornwall, England*.—WILLIAM T. RICHARDS.

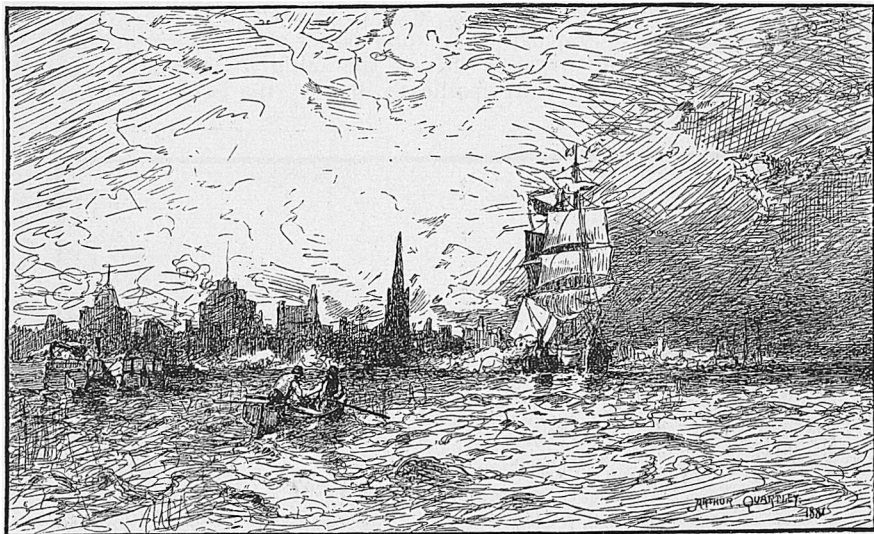
A picture with excellent atmospheric effect, and carefully realized character of cliffs and sea.



No. 645.

No. 645. *A May Morning in the Park.*—THOMAS EAKINS.

A picture telling its story completely enough. Painted in a quiet key.



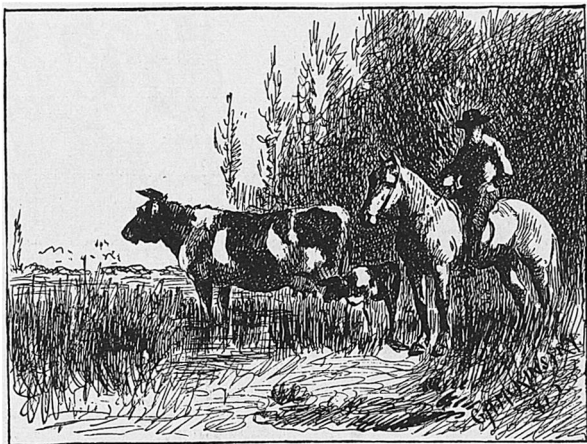
No. 650.

30 x 48.

No. 650. *An April Day, New York.*—ARTHUR QUARTLEY, A.N.A.

From the Bay the lower part of the city is seen in the distance, the mass of buildings rising in dim outline. The spire of old Trinity towers above the rest like a watchful guardian, supported by a band of sturdy companions, represented by the tall buildings for which Manhattan Island

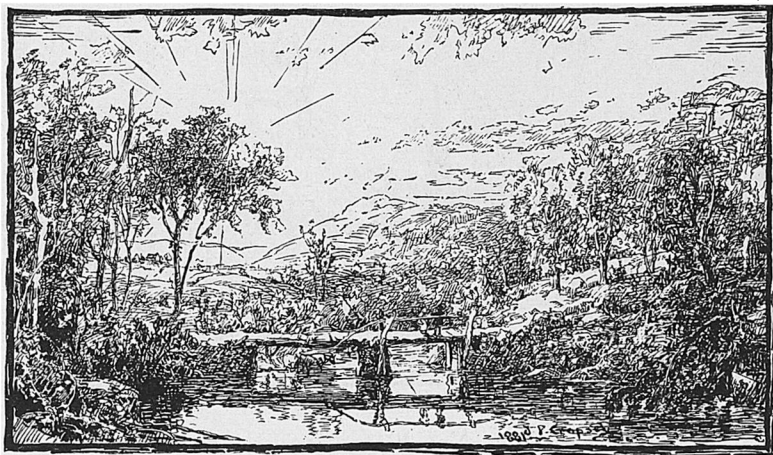
is so famous. Away over in Long Island a storm is in progress, and is rapidly approaching the city. The fickle sky, the force and sweep of the wind, and the swollen sea, admirably express the feeling of a characteristic *April Day*.



No. 655.

24 x 30.

No. 655, GEORGE A. MCKINSTRY'S *Midday Refreshment*, is a bit of real country Nature transferred to canvas, and its production is an evidence of the artist's large knowledge and strong power of realization. An old farmer, astride his sturdy horse, is driving the cattle to another pasture. The farmer, horse and cattle are excellently drawn ; the coloring is quiet but effective.



No. 653.

30 x 54.

No. 653. *Ramapo Valley*.—J. F. CROPSEY, N.A.

An October afternoon ; the sun going down behind the trees. A transparent "Indian Summer haze" gives tone to the atmosphere, and mellows

the vivid reds, yellows, purples and browns of maples, chestnuts, oaks, birches and other foliage. Some of the trees are yet unchanged, and their bright greens add to the richness of the picture. An old bridge crosses the little river in the foreground, and from it a rough path leads away toward the mountains.

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PARLORS. 669—752.

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From the parlors, on the first floor, only one subject has been illustrated :—No. 746, a strong crayon portrait, by G. R. BOYNTON, of *The late George Opdyke*, who was Mayor of New York City in 1862-3.



No. 746.

27 x 33.